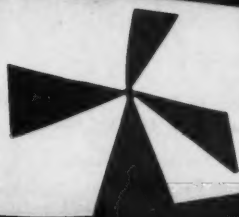


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ART EDUCATION

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# ART EDUCATION

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A DEPARTMENT OF THE NATIONAL EDUCATION ASSOCIATION

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MARCH 1956

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COVER DESIGN—GEORGE MANUPELLI

# OPERATION—CONVENTION

IDA MAY ANDERSON

Supervisor—Art Education

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Los Angeles, California



A conference means many things to many people, but to everyone it must mean increased self-satisfaction, deeper self-insight, added challenges and new directions of thought that lead to professional growth.

A planning group faced with the responsibility for organizing a conference is fully aware of its tasks. It is not blinded by the accumulated pleasantries of past conventions that have seemed far removed from the problems of initial planning. One realizes that any good conference is the result of hours of questioning, discussions based on controversy, degrees of apprehension, and moments of doubts. These may be deterring factors that seem to inhibit the rapidity of progress, but they are also forces that serve a purpose in solidifying sound structure. The easy luxury of unchallenged thinking produces little of value.

It is with real enthusiasm that the planning group from the Pacific area is launching plans for the 1957 National Art Education Association Convention. Much of the satisfaction comes from the realization that this is a 'first time' experience for us. We have unhampered hopes for success. We have no past to give us doubts. While we must be guided by the well-tested pattern of former conferences we must also keep open all avenues of approach. New directions and untried ways can shape a conference that can combine the stability of past procedure with the stimulation of uniqueness.

Uniqueness for the sake of such is superficial and without validity. Taking full advantage of what already exists is reasonable and desirable and should result in a quality of difference that is worth experiencing.

The location of the convention is an unusual factor. Los Angeles in a way is like any large city. One senses size, activity, and diversity of human movement. However, its physical structure gives it a singularity of its own. It seems to be a city without boundaries. Growth has been amebic. Residential, commercial and industrial expansion have assimilated hills, valleys, shoreline, and hamlets, into one metropolitan giant.

Los Angeles weather can be exceptional. If cooperation is good, April will be a month of unsurpassed sunshine. It will invite the luxury of relaxation, the desire to 'put aside' weighty problems and produce an attitude of 'there is always tomorrow'. Should it rain—and it is possible—we will insist that rainy weather is good convention weather. It permits people to remain in the hotel for concentrated thought and discussion and prevents outside interference with schedules and commitments. Smog? In a city of superlatives—if it should be present, it will be of the best.

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## OPERATION—CONVENTION

(continued from page 1)

Whatever the weather, we promise a good convention. The Pacific Area is grateful for the opportunity of having the National Convention in the west. It will be an exceptional experience for many from this section to be able to share their ideas and experiences with fellow art educators from various parts of the nation.

We all have similar problems and the approach, and the solution of them is in terms of exchanged thinking combined with our own imagination and resourcefulness.

For success on a grand scale, we will need more than enthusiasm, plans and energy. We will need the support of attendance. Ideas, thoughts and pre-planning are helpful, but the hearty cooperation of all who will be present will help the convention to successfully achieve its aim.

## COUNCIL OF NATIONAL ORGANIZATIONS

Miss Marie Larkin, of St. Louis represented the NAEA at the Council of National Organizations meeting in St. Louis. The Council of National Organizations is a division of the Adult Education Association. Mrs. Marion Quin Dix, president of the NAEA at the time, was instrumental in the Association becoming a charter member of the CNO.

The Council on National Organizations devoted its annual meeting to the problems of Community Development. It is an area which has to some extent been ignored by art education, and one in which we could make a valuable contribution. The CNO circulates all publications of its member groups.

In January in Atlantic City Miss Lillian Olsen represented the NAEA at the conference of representatives of member organizations of the CNO. She observed that most member organizations of the CNO are volunteer groups such as the Red Cross, Junior League, etc. This means these organizations are geared directly to problems of a changing society. While art education is not dealt with directly, it is touched upon by implication.

A CNO conference is interesting in its group dynamics. The next meeting will also be in Atlantic City in November 1956.

## LETTER TO THE EDITOR

Well, what do you know! Discipline, the word, has appeared in THE NAEA JOURNAL. It was hedged about by the usual circumlocutions but it appeared nevertheless. Of course it was a timid little mention carefully concealed by proper regard for each and every pupil, his soul, his spirit . . . but discipline was there. Imagine!

The appearance was undoubtedly a result of the about-face performed by a number of education journals at the turn of the year . . . a courage growing from the White House Conference. Regardless of its source, consider discipline.

To achieve performance in any field presumes that some sort of standards are established . . . the product must be measured in terms of mice, or men, or horses, or somesuch.

Once the standards, the common terms of understanding, or measurement are established, presto! anyone must undergo discipline to perform in that field.

This is a hard fact. To an angel it may be a regrettable fact. It is, nonetheless, in the world of men, a fact.

To perform ably, then, in art, or literature, or mathematics, or history, or simply to be a good man, means to undergo discipline.

Freud has said that all men learn the hard way. Various institutions are filled with individuals who refuse to learn that way. Others, including Freud, have also pointed out that the happy man must have his work. To put it the other way, a man must work to be happy. Ah, discipline!

It was refreshing to find the word discipline . . . it is necessary, and it doesn't have to mean a return to copying ready-made patterns, or using a club on the pupil.

ROBERT E. HUFFMAN

# FOOTBALL, PERSIMMONS, AND MODERN ART

## OR

### FIRST DAY IN THE ART CLASS

A One-Act Play by Darcy Hayman

The dialogue of this play was compiled almost word for word from an actual discussion held on the first day of an art class at University High School in Los Angeles, California.

The content of this discussion was originally recorded and reproduced for the purpose of acquainting student-teachers with the orientation of students that took place before they began their observation period in the art class.

It has been suggested that this play, or portions of it, could be acted out by real art students and a teacher and presented on radio or film or television to further educate the public as to new thinking in art education.

**SCENE:** The interior of a classroom. Thirty desks and chairs, with a teacher's desk at one end. Two large bulletin boards on which are displayed twenty large two-dimensional works of art including: paintings, cartoons, posters, fabric designs, costume designs, interior designs, industrial designs, and prints. A mobile hangs in one corner of the room. A still-life set-up including a woven fabric and two or three ceramic pieces, some fruit, and a growing plant, is on a small table at another end of the room. Several desert weeds are pinned high on one wall. An easel leans against another wall. A portable blackboard stands near the teacher's desk.

**Teacher:** I'd like to welcome you to our art class. Of course, I know that when students come into an art class the first day of the semester, they expect to begin immediately to paint large and exquisite masterpieces. I'm glad that you are eager to begin, that you are filled with such enthusiasm for art experience. But today I'm going to ask you to do a very unusual thing: THINK. (class laughs) You know, there are some people who believe that art is like knitting; that as long as you have a pencil or paint brush or some clay in your hands you can visit with friends or watch television or make a date for Saturday night and when you finish you will have a work of art. Yes, sometimes you look down at your telephone pad and you see a rather interesting bit of drawing. But this is accident, doodling.

Creating a work of art involves many processes. One of them is mental. And before we let our HANDS go to work we must let our MINDS go to work. We have twenty weeks ahead of us, in which time we will work with paints and brushes and crayons and pens and ink and charcoal and pastels and colored paper and scissors and paste and wire and string and linoleum blocks and sequins and sand and feathers and whatever other material we might find interesting to use.

But today, just for today, I want you to use one thing: your **brain**. And unless you use your brains first, the rest is wasted.

First, I want you to THINK about a word. It is a very long and rare and difficult



word, one you've probably never heard of. The word is ART. All right, here it is. A simple three letter word (teacher writes the word ART on the blackboard). What does it mean?

**1st Student:** Well, it means drawing and painting . . .

**2nd Student:** It includes working with clay and sculpture.

**3rd Student:** How about leather work:

**Teacher:** Yes, that can be included. Any more ideas? (No more hands are raised. Teacher asks three students who are dressed attractively to stand). Now here are three very good looking people. Besides the fact that these are very handsome and lovely young men and women physically, what helps to make them attractive?

**Student:** Their clothes. Would clothes design be part of art?

**Teacher:** Yes, of course. And what else? (no hands raised) How about the houses we live in?

**Student:** Architecture is part of art, isn't it? And how about cars and planes?

**Teacher:** Yes, how about them, and the dozens of other things we see and live with each day? Somebody has to design them, to decide what shape and size and color they will be. Look at the windows there. We need light and air in a classroom, why didn't the people who built the school just take some sledge hammers and knock big holes in the wall? It would have given us light and air! Of course, that sounds crazy, because we are used to living in a modern civilization where everything has a plan, a design. And these plans and designs involve an art process.

**Student:** Then everything we see and use is art?

**Teacher:** In a way, yes!

**Student:** What about trees and rocks and planets? Are they art?

**Teacher:** Well, they are **NATURE'S** art. We all have different beliefs concerning GOD. But no matter what our religion, and whether we believe in God or not we all know that there is some great power or force that creates all things, and that this creative force designs each thing no matter how small or how large with a plan, a pattern, a design. When we look at the design in a snowflake, a leaf, an insect, an animal, a galaxy of stars, we realize the wonders of nature's art. Well, now we have broken art into two categories: Nature's art and the art that is man made. You are doing some excellent thinking. Now, what else can we say about art?

**Student:** How about music? That's an art.

**Teacher:** There's a good point. And it helps us make another category. Music, we enjoy through a particular sense, hearing. With what particular sense do we enjoy the things we have been discussing today?

**Student:** With our eyes.

**Teacher:** Yes, thus we can refer to these arts as the visual arts. Of course, we can enjoy many art objects by touching them. Such as we enjoy **feeling** a soft silk scarf as much as we enjoy seeing it; and we appreciate the **feel** of a well designed chair

as much as we appreciate its appearance, don't we? When music or sound is combined with the art that we see (the visual arts) what art forms are produced?

**Student:** Ballet, opera?

**Teacher:** Yes, and theatre, motion pictures, television.

**Student:** Then, all the men and women who design all these things are artists?

**Teacher:** Yes! They have many different names for their professions such as industrial designers, architects, landscape designers, set designers, make-up men, photographers, ceramists, and into the hundreds of categories, but basically, all of these men are artists. And every one of **us** becomes a kind of artist when we buy or use these man-designed objects in our own personal way. When you get dressed for school in the morning I'll bet, and I **hope**, you girls take a good while to decide just what skirt to wear with what blouse or sweater. I'd guess that a lot of the **boys** think about color and pattern and texture combinations when they dress too, even if they **don't** admit it. And when you make personal decisions about clothes, and later in life when you begin to furnish your own home or buy things for your house or your car, **YOU** must use **ART** judgment. And if your judgment is based on sound **ART principles** you will have a rich and rewarding surrounding in which to live.

**Student:** Well, I can understand a lot of what you have been saying, but there's one thing I don't agree with; I don't know if I can explain what I mean. . . . pause

**Teacher:** Before you go on, let me say that I admire and respect a person who has the courage to disagree once in awhile. Oh, I guess none of us like the person who is **constantly** disagreeing just for the sake of argument. But if you question what a person says or write, let him know it, and **ask** questions. This is the way to learn. And if you'll notice, I've asked you people a lot of questions this morning and I've said that every answer you gave was right. Because, especially when you are discussing the principles of art, there **are no completely** wrong answers. Each person sees things in a slightly different way. And we must respect the individual differences in people. O. K. now, continue.

**Student:** You say that everything that is designed by man is an art product. But I don't agree. I think that it is a work of art **only** if it is **beautiful**.

**Teacher:** There, you see! You have brought up a tremendously important point! And to an extent I agree with you! We certainly hate to call anything that is poorly designed or constructed a work of art, don't we? But I'm afraid that if we used your rule for determining what art is and what it isn't based alone on whether it was beautiful or not, we might run into some difficulties. Can you imagine what they might be?

**Student:** Well, no two people would agree perfectly on what was beautiful.

**Teacher:** Exactly! It's just like a person who is in love who comes to you and tells you about his loved one. He describes her as the most beautiful girl in the world. He assures you that she is exquisite. And what happens when you see her? She's a mess! Of course, she's not really a mess. It's just that you and he differ in your opinion of what is beautiful. It's a similar situation in art. What you consider to be good looking is based, probably, on your personal opinion of what good

looks are, and this opinion has been cultivated by everything that has happened to you in your life-time, and by everything you have seen and developed a taste for. Take these two paintings. (teacher points to two pictures on the bulletin board). The first one is a realistic painting of a snow scene in a country village, the second one might be described as an abstract expressionist work. I would wager that we will find quite a difference of opinion concerning these two paintings in this class. Let's find out. How many people like the first painting better (most students raise their hands). And - - - is there anyone who likes the second painting more than the first? (two students raise their hand). Ahhh yes—just as I expected. All right, let's find out WHY so many people liked the first painting better. (teacher points to a student) Why do you like this painting?

**Student:** Well, I don't know . . . but I sure like it a lot more than that other thing!

**Teacher:** Fine! . . . but WHY do you like it better?

**Student:** Well, I can see what it is - - - and I like the quaint buildings and the tall trees and the beautiful white snow. I'd like to be in a place like that myself!

**Teacher:** I don't blame you; so would I! But wait a minute; let's examine what you've just said: You like this very realistic painting first of all because you can see immediately what it was the artist painted and secondly, what you saw reminded you of things and places you like. Thus you conclude that it is a good painting, right?

**Student:** Yes.

**Teacher:** Well, by what you say, it sounds like you're really not thinking so much about the **painting** and the elements of art in that painting, but rather about things in life that please you and the artist's **skill** in representing those things so realistically that he makes you forget it is a painting and only allows you to think about the objects he represents. At one time in history, **this** skill of realistic representation in painting was very important and quite necessary! Can anyone guess why this skill of copying objects and nature and people in painting **was** so important a few hundred years ago? And what invention came along to change things?

**Student:** The invention of the camera.

**Teacher:** Right! Go on . . .

**Student:** Before the camera was invented, some one had to record the events of history and show what the houses and the landscape and the people looked like. The only way that could be done was to paint copies of all of those things.

**Teacher:** Of course. **Today**, when we graduate from school or get married or have babies or buy a new house or receive an honor or have a war or an accident or an earthquake we take **photographs** of these events to preserve them in our memory or to leave them for posterity. We no longer need someone to record these facts realistically in paint. Right?

**Class:** (murmurs yes)

O.K. Now—we've almost put the poor old painter out of a job if we leave things there. So, let's see now what the artist **can still** do with his brushes and



- Teacher:** paints that is still, as it has always been, important and necessary. What can the artist paint today?
- Student:** He can paint his own interpretation of what he sees, and he can use his imagination more.
- Teacher:** Bravo! Yes, we all see things differently, each of us has different feelings and thoughts than the other person. We each react differently to the things that happen in life. Thus, when we paint, we can express these personal differences and different reactions to subject matter. We can still record the facts of history and life but we will record according to our own feelings and also according to the feelings of the age in which we live. (teacher holds up a reproduction of Picasso's "Guernica") Here's one man's reaction to war and treachery. Even though blood is red and people and horses and houses have color, Picasso used no color in his painting of the terrible massacre at Guernica. Can you imagine why?
- Student:** He might have felt that death was colorless.
- Teacher:** Certainly he might. And why are the people's faces and bodies so distorted?
- Student:** Well, war does distort people, in a way. And these days with Atom and H-Bombs there are real body distortions found in the aftermath of war.
- Teacher:** Unfortunately, you are right. Perhaps this is what Picasso wanted to express through his painting; certainly he presents here a personal fear and hatred of war.  
And now, let's get back to this painting. (teacher points to the work on the board again.) Two people raised their hand when I asked who liked this painting. Can one of them tell me why they like it?
- Student:** I liked it because of the interesting pattern the lines and color splotches form. And that middle object that looks something like a tree is very strange and interesting. And I also get a feeling of depth as I look at this painting, even though there is nothing done in complete perspective. Everytime I look at this picture I see something new, or I see it in a different way. I don't think I'd get tired of it as quickly as I would tire of the other painting.
- Teacher:** You gave many good reasons for liking this painting. And I believe that you are really enjoying the painting's own qualities which is one valid way of judging the merit of a work of art.  
(teacher walks to another bulletin board on which six student works are displayed. One is a community chest poster, one is a costume design, one a cartoon, one a fabric design, one a painted portrait of a girl, and one a landscape done in a "crayon scratch" method.)  
Let's look at these works now. I'm going to ask you a question concerning them that will take some looking and concentration. See if you can get what I'm after. Why would it be impossible for anyone to say that one of these works of art was better than the others? (pause)
- Student:** They're all different things and you can't compare them.
- Teacher:** Exactly! And yet it's amazing how many times I hear people saying: "Oh, this picture is better than that one" and they are talking about two works of art

that have entirely different purposes or functions. I wonder what these same people would think if someone walked up to them and said: "Football is better than persimmons." Of course, they would think the person is crazy! And yet they themselves will forget to analyze why a work of art was produced before they criticize it.

Here are reproductions of two paintings. One is by Matisse and one is by Rouault. These two artists are French and they are contemporary and have done these paintings at about the same time. We have a right to like one better than the other, but I doubt that we can say one is better than the other before we know what the purpose of each painting is. Here Rouault paints the head of Christ and in it we find all of the great kindness and sorrow that is associated with this subject. He is obviously influenced by stained glass windows which have long been used to tell religious stories. His purpose is to convey a religious message or spiritual feeling. His picture is better then, for this purpose than the other. But Matisse has painted a very bright, happy, and colorful picture of flowers and a young woman and the interior of a room. We find lots of pattern and surface design used in the way that Persian miniatures utilize these elements of art. But it is obvious that Matisse had a purely decorative purpose in painting this picture. He meant to fill a space with pleasing lines and shapes and colors. He paints with the same purpose that we have when we plant a flower garden. Thus, his painting suits his purpose and is better as a decorative piece. But both paintings fill different needs, and they are both successful in their attempts to fill these needs. Therefore they are **both** good. We cannot say that one is better than the other, in the same way that we can't say that football is better than persimmons.

**Student:** I gather from all that you say that you like Modern Art.

**Teacher:** An interesting observation, but first, I have to know what you mean by modern art. When Rembrandt was alive, he was a modern artist. And so was Leonardo Da Vinci a modern artist when he was alive. Do you mean, then, do I like the work that is being done by all of the painters living today?

**Student:** (hesitant) I guess so.

**Teacher:** I can't answer yes or no. Because so many different artists are doing different things that I can't really cover all of this territory with one term like "Modern Art" and say I like it or not. And it will probably take a few centuries to decide which artists out of the many working today are what we can call great. But maybe you meant something else by your statement. Did you?

**Student:** Well, what I meant was; I read in the papers about these guys who throw a bunch of paint at a canvass blindfolded and win prizes in modern art contests. Do you like that stuff?

**Teacher:** Before I answer your question, let me ask **you** one. Do you automatically believe every single thing anyone tells you—without ever questioning their statements, no matter who they are?

**Student:** No. . . .

**Teacher:** Well, even though our newspapers are great agencies of truth at most times, they sometimes print things that make good stories, but that are not exactly

correct. But even if these stories that ridicule certain forms of modern art ARE true, they are very unusual; that's why they get in the newspapers. But let me ask you some other questions. When the automobile and the airplane were first invented, what was the attitude of most people concerning the success of these new machines?

**Student:** They laughed and said they were just crazy fads that wouldn't work or last.

**Teacher:** Yes. And it's the same with practically any radically new idea. Whether it be in painting, science, music, fashion, literature, drama, or food, we, as human beings have a tendency to fear and dislike and criticize that which is new. It takes us awhile to get used to things. And once we get comfortable, something else new comes along to get used to, and so life goes. But unless we train ourselves to live with an open mind, and to constantly consider the possible merits of new things before we blindly criticize and reject them, we will soon be small, narrow "old fogies" even if we're only sixteen years old.

**Student:** Well, I see what you mean, and I agree with you so far, but how can I get used to something like these new paintings when I **don't** even **understand** them?

**Teacher:** I admire your sincerity. But you have already taken the first step towards appreciating new forms in painting; you have signed up for this class. And through education there is understanding and through understanding there is acceptance and appreciation.

**Student:** I hope you're right. But at this point it's like looking at an **explosion** when I look at one of these new paintings.

**Teacher:** And there you've just hit on something very important!

**Student:** I did?

**Teacher:** Yes! The artist not only expresses his own individual thoughts and feelings, but he represents the time and society in which he lives. If you see explosions in the paintings of today, perhaps it's because we live in **atom-splitting** times where each day science presents us with new truths that shatter the things we had always believed. And with the aid of high power microscopes and telescopes and guided missiles we see new things or we see the familiar things from new and strange angles. The artist then, who records impressions of his age cannot help but be influenced by these new discoveries.

And this has always been true in painting. From the time that man began to paint on the walls of caves in the earliest days of our history, he has expressed the ideas and attitudes of his own age. And rarely, did he paint his reactions to life photographically. If we study the art of Ancient Egypt, Africa, China, and the early Christian or Mohammedan art or even the art of our own Indians and Early American Art we find painting that is highly abstract or stylized; that expresses a spiritual or emotional quality that reflects the ideas and feelings of man.

I see it's nearly time for the bell. We've covered a lot of ground this morning. I realize that some of what we've said is confusing to you. But as we go along in the semester these things will become clear. I don't want you to agree or disagree with me when you leave this room. I just want you to **THINK** about all we've said. **JUST THINK.**

Bell rings - - curtain.

## ANNOUNCEMENTS

### INTERNATIONAL JUBILEE EXHIBITION IN NORWAY

An international exhibition of children's drawings and paintings opened in Oslo this month and will continue through February. It was organized by the Norwegian Association of Art Teachers on the occasion of its 25th Anniversary which hopes that the exhibition will contribute to the further strengthening of its links with other countries.

The exhibition will consist of the work of children up to the age of 16. This work will be in a variety of mediums with the single limitation that it "does not smear." Each of the member nations of **UNESCO** was requested to submit up to 30 pieces of work thus helping to insure a richness and variety of material.

Subsequent to its stay in Oslo the exhibition will tour Norway bringing the children of the country into contact with art work of children from every country of the globe.

The International Jubilee Exhibition (1956) is being sponsored by the Norwegian National Commission for **UNESCO**, the Royal Norwegian Ministry of Church and Education and the Norwegian Ministry of Foreign Affairs, Office of Cultural Relations. Mrs. Signy Hannson, who was one of the participants in the **UNESCO** Seminar on the Teaching of Visual Arts in General Education, held in Bristol, England in 1955, is one of the art educators in charge of the enterprise.

### INTERNATIONAL COOPERATION

As a result of NAEA participation in international conferences during 1955 requests have been received by Mrs. Gratia Groves from several countries for glossy prints of school art work. These black and white prints should be 5 x 8 or 8 x 10 and should show either groups of students in any of the grades 1 through 12 engaged in art activities or the art work itself. Print in block letters on the back of the print pertinent information such as name of student, age, name of school and address, or brief description of activity.

It is possible that some prints will be repro-

duced in literature of other countries. These prints will not be returned. This is a worthy cause in helping to promote better world understanding. Please send all prints to Mrs. Gratia Groves Director of Instruction, Kanawha County Schools, 200 Elizabeth Street, Charleston, West Virginia.

The NAEA has also received a letter from Japan requesting the exchange of the art work of children. A portion of the letter along with the name and address of the Principal of the school is reprinted here with the hope that some independent exchanges may be established.

"We are desirous of exchanging the materials for research and many kinds of children's works: drawing, painting, literally works and manual works. Accordingly we are willing to forward our children's works to those who accept our earnest offer and favor us with co-operation."

Mrs. Chiyo Ishii (D.M.:M.A.:M.L.)  
Akabane Cultural School for Children  
and Akabane Kindergarten  
503 2-chome Akabane-machi Kita-ku  
Tokyo, Japan

### THIRD INTERNATIONAL CONGRESS ON AESTHETICS

The first international convention of scholars in the field of aesthetics since the Second International Congress, held in Paris in 1937, will take place in Venice on September 3rd, 4th, and 5th of 1956.

By kind invitation of the Cini Foundation through its Secretary, Vittore Branca, the meeting will be held at its building. The Organizing Committee consists of Gillo Dorfles and Luciano Anceschi of Italy, Etienne Souriau and Andre Veinstein of France, Helmut Hungerland and Thomas Munro of the United States. The Congress will be sponsored by the Centro di Studi Estetici, the Italian Philosophical Society, the Venice Biennale, the Cini Foundation, and other groups.

The Congress will open at 10:00 A.M. on Monday, September 3rd at the Cini Foundation. After this opening session, there will be working sessions on Monday afternoon, Tuesday and Wednesday. A fourth, optional, day of excursions related to the interests of the Congress will be held. Congressists arriving Sunday the 2nd

may receive programs and other information at a hotel in Venice to be designated.

The general subject of the Congress as a whole is "Scientific and Theoretical Studies of the Arts." Since an international philosophic congress is to be held in September 1957, probably with a session on aesthetics, strictly philosophic subjects of a highly abstract and speculative or metaphysical nature will not be discussed at the 1956 meeting. A broadly philosophic approach to the arts and aesthetic experience will, however, be encouraged. Highly specialized topics in art history and criticism will be excluded.

Additional details regarding hotel and travel arrangements, program, etc. will be published in the June issue of the Journal of Aesthetics and Art Criticism. Dr. Thomas Munro, Curator of Education of the Cleveland Museum of Art is the Executive Secretary of the American Society for Aesthetics.

## U. S. COMMISSION FOR UNESCO

The National Art Education Association was represented at the Fifth Annual National Conference, U. S. Commission for UNESCO by Mrs. Coretta Mitchell, Ohio State University; Mr. Edward Dauterich, Director of Art Education, Cincinnati, and Mrs. Gratia Groves, Director of Instruction, Charleston, West Virginia.

Early in the Conference the Director General of UNESCO, Luther Evans, clearly outlined the function of the delegates as that of recommending action to the United States National Commission for UNESCO, which in turn advises our government. National Commission is appointed by Congress. The organization list includes Artists Equity, College Art Association, American Federation of Arts, and NAEA indirectly by way of NEA. The list of Commission members for 1955 includes representatives from the American Association of Museums and the National Gallery of Art, but omits a representative from Artists Equity. Of these, sixty are representatives of organizations; twenty-five are from federal, state and local government; and fifteen are chosen at large.

The Director General, Dr. Luther Evans, outlined four major projects which will make up (please turn to page 16)

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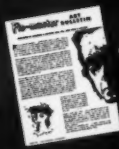
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## PROFESSIONAL NEWS

PAULINE JOHNSON  
School of Art  
University of Washington

By the time this issue of the JOURNAL reaches you, most of the Regional Art Conventions will already have been held in New York, Kansas City, Atlanta, and Portland, and attention will be focusing for the next big event—the N.A.E.A. Conference in Los Angeles in the spring of 1957.

In the meantime, however, art educators should be considering the unusual opportunity afforded them of attending the INTERNATIONAL DESIGN CONFERENCE at ASPEN, COLORADO. This sixth annual outstanding event will take place from June 23 to July 1 in the beautiful setting of the mountains in Colorado.

Under the direction of Herbert Bayer, forward looking men who see the relationship between design and their particular field will participate from England, Italy, Sweden, Brazil, France, Ecuador, and other countries. The Conference will be referred to as "The Condition of Man", stressing ideas on the Future of Man and Design.

Three groups will be featured.

1. The managerial professions including business and government.

2. The formulating professions "that give shape to thought and purpose to pleasure": the architect and the poet; the scientist and the musician; the designer and the painter, sculptor, etc.

3. The educating professions from kindergarten to university, from trade school to the foreman who trains apprentices.

For more information, write to 220 South Michigan Avenue, Chicago 4, Illinois. The Northwest representative is Ted Rand, 7621 South East 22nd Street, Mercer Island, Washington.

### SUMMER STUDY OPPORTUNITIES

WESTERN EUROPEAN ART STUDY TOUR. In our column last month we mentioned several excellent tours that have been organized for those who wish to combine summer study with travel. Teachers College, Columbia University is again offering such a tour which makes possible

the earning of six credit points. The itinerary includes the countries of Greece, Italy, Austria, Germany, France, Belgium, and England, leaving June 30th and returning by September 4th (or earlier if by plane). If you are interested, write to Professor Edwin Ziegfeld, Department of Fine and Industrial Arts, Teachers College, Columbia University, New York 27, N. Y.

FIDALGO ALLIED ARTS SUMMER SCHOOL. Interest has been expressed in this unusual school which is located in one of the most beautiful parts of the country in the northwest part of the State of Washington near the San Juan Islands. In an ideal vacation setting the School will occupy quarters right on the beach at Similk, near Anacortes which is a lumbering, fishing, and farming community. Room and board will be available, or nearby resort areas and State Parks can be utilized. Classes may be taken for six weeks from June 30-July 31 or any part thereof.

Nan and Jim McKinnell from the Archie Bray Foundation in Montana will again be there, with their own kiln for firing stoneware. They will teach beginning and advanced classes including hand processes, wheel throwing, and glazing. The McKinnells have established both a local and national reputation for the quality of their work. Ruth Penington, Director of the School, is well known for her distinctive jewelry and metal design and will teach these subjects along with textile printing. She also plans to introduce work in the field of mosaic. The painting instructor will be announced later, and the emphasis will be on outdoor landscape painting and composition. Those interested in costs and other details can write to Fidalgo Allied Arts, P.O. Box 496, Anacortes, Washington.

Your editor has asked repeatedly for interesting opportunities for places to study in the summer, knowing that teachers appreciate such information.

### STATE ART GROUPS

Ken Kulha, publicity chairman for the PENNSYLVANIA ART EDUCATION ASSOCIATION, would like to get in touch with other state art education associations for exchange of newsletters. Either the secretaries or publicity chairman of state groups might find this a helpful

contact, and can reach Mr. Kulha by writing him at 4914 Virginia Avenue, Harrisburg, Pa.

The P.A.E.A. will hold its 3rd annual conference on Friday and Saturday, April 13 and 14 at the new Central Daughin High School, in Harrisburg, Pennsylvania. Bob Ulmer, Art Supervisor at Bloomsburg is program chairman and promises a varied program of speakers, discussions, and demonstrations by both students and art educators. The president of the Association is Tommy Andrew, Art Supervisor at Plymouth.

The INDIANA STATE ART ASSOCIATION had a meeting last October in Indianapolis and elected Robert W. Crawford as president.

The new president of the MISSOURI STATE TEACHERS ASSOCIATION publishes a magazine four times a year aptly called SHOW-ME-ART. This fine publication is only \$1.50 a year and subscriptions may be sent to Grace Read, 2805 Douglas, St. Joseph, Missouri. The president of the Association is Mrs. Evelyn Truitt Buddemeyer.

Lester Pross, Head of the Art Department at Berea College, was elected president of the ART SECTION of the KENTUCKY EDUCATION ASSOCIATION, and the spring conference was held at Centre College in Danville.

At the annual fall meeting of the ART TEACHERS SECTION of the OKLAHOMA EDUCATION ASSOCIATION held in Oklahoma City, Ed Walters, Art Instructor at Oklahoma City University was elected Chairman.

THE SOUTH DAKOTA ART EDUCATION ASSOCIATION met in November and elected Grace L. Beede, Professor of Art at the University of South Dakota, president.

The spring meeting of the NEW MEXICO ART EDUCATION ASSOCIATION will be held Saturday, April 28 at the Museum of International Folk Art in Santa Fe with workshops and discussion groups consuming the major part of the time. The president of the Association, George Gray, held a one-man show in February at New Mexico A&M College in Las Cruces.

THE WASHINGTON ART ASSOCIATION will combine its annual meeting with the Pacific Arts Association in Portland in April. Olive Roberts, Director of Art in the Vancouver, Washington schools, is president of the W.A.A. and secretary of the P.A.A.

## CURRICULUM STUDIES

Those desiring a copy of "A TEACHER'S GUIDE FOR USING ARTS AND ACTIVITIES IN THE CLASSROOM" by Louis Hoover, editor of the Arts and Activities Magazine may send \$1.00 to the Jones Publishing Company, Dept. 120, 8150 North Central Park, Skokie, Illinois.

An art guide for Junior High Schools in Missouri is being developed under the chairmanship of Charlotte Cannon.

In a previous column, reference was made to ten outstanding curriculum materials in art selected for the period 1951-1954 by The Association for Supervision and Curriculum Development. Your editor was asked for a list of the studies, which are hereby furnished through the courtesy of Robert R. Leeper, secretary of the Association.

INDIANAPOLIS, INDIANA Art Experiences, Indianapolis Elementary Schools, Indianapolis, 1952. 53 p. \$1.

(please turn to page 14)

## Creative art ideas...



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**ANNOUNCEMENTS** (continued from page 13)

**LOS ANGELES, CALIFORNIA.** Ways to Art. Los Angeles, 1952. 125 p. (Curriculum Division. Publication SC 424)

**MADISON, WISCONSIN.** Art in the Madison Public Schools. Madison, 1953. 80 p. \$1.50.

**MARYLAND.** Art (Expression, Enjoyment, Education) in Our Maryland Schools. Baltimore, 1954. 48 p. Free.

**MISSOURI.** Art for the Elementary Schools of Missouri. Jefferson City, 1952. 106 p. Publication No. 77.

**NEW YORK, NEW YORK.** Art in the Elementary Schools. New York, 1952. 131 p. (Curriculum Bul. No. 2, 1951-52 Series) \$1.50.

**OLYMPIC, WASHINGTON.** Art; a Tentative Plan, Elementary Grades, Olympia Public and Thurston County Schools. Olympia 1951 11 p.

**SPRINGFIELD, OHIO.** Art; Tentative Course of Study, Elementary School. Springfield, 1954. 26 p.

**UTAH.** Art; Elementary Schools of Utah. Salt Lake City, 1951. 112 p. \$1.50.

**WILMINGTON, DELAWARE.** Art in Daily Living. Wilmington, 1954 6 p.

Is anyone doing research or making a study of rural elementary school art education? Mr. Albert W. Attwell, Box 584, Marysville, California is working on a project in rural arts for elementary schools in Yuba County and would appreciate hearing from anyone with information that could assist him.

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**Fourth Annual Yearbook****ART AND HUMAN VALUES**  
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This booklet is based upon, and correlated with, the two Creative Hands Series Films, **BEGINNING OF PICTURE MAKING** and **PICTURE MAKING AT THE GANG AGE**. Write for prices and descriptions of these and other films in the field of art.

**NOTE:** After March 31, 1956 this booklet, *Children and Their Pictures*, will be priced at \$.75 ea. **ORDER NOW**, before March 31st.



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## BOOK REVIEWS

**Enjoying Modern Art**, by Sarah Newmeyer.  
Reinhold Publishing Corporation, New York,  
1955. \$4.95.

Dedicated to "Intelligent People who have not the time—or perhaps the inclination—to make a study of modern art but would like to know what it's all about" this 216 paged, indexed book is a readable, condensed history of painting and painters from about 1800 to the present day. Biographical details are usually relevant to art development and happily avoid the emphasis upon personal idiosyncrasies found in some "popular" art books. Occasional inept phrases may be passed over in the general usefulness of the work. The real hindrance to "enjoyment" is the form of illustration, cramming seventy-eight colorless examples into thirty-two poorly scaled centerpages which must be consulted to find the plate numbers scattered through the text.

M. TRIPLETT

### *Creative Teaching in Art*

By

VICTOR D'AMICO

Director, Department of Education  
Museum of Modern Art

This famous book has succeeded in bridging the gap between abstract concepts of creative art education and their day-to-day application in the classroom. Fundamentals are made clear and concrete, by repeated illustration of how specific materials and media have been successfully utilized in actual teaching situations. A wide range of creative visual arts is discussed, and the teaching techniques at every level are geared to the natural growth of the child.

With the Revised Edition, the book was brought up to date, to convey new ideas and developments and to revitalize and reinterpret the basic philosophy on which the book is based. Of special importance is Chapter Seven, "The Child as Creative Inventor," which stresses the development of child growth through tactile and space concepts.

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## BULLETINS

The EASTERN ARTS ASSOCIATION has changed its format for the ART EDUCATION BULLETIN beginning with the January 1956 issue. The format was designed by the Bulletin editor, Ralph Beelke. According to the president, Charles Robertson, the Bulletin will contain feature articles, research papers, affiliated state art association news, and other timely and pertinent art education material.



## ANNOUNCEMENTS

(continued from page 11)

the bulk of UNESCO's efforts during the next two years. There were (1) Latin American education through the training of teachers, (2) research on arid lands from Turkey to Ceylon, (3) understanding between the East (Asia) and West through knowledge of cultures, and (4) preparation of reading material for newly-literate adults. Other projects will be cut down or eliminated. The third project has special interest for NAEA and INSEA.

There were various work group meetings. We attended one on the visual arts. The two meetings were planned by the International Association for the Plastic Arts. We were unable to discover why this organization was selected to plan the meeting. The tight structure allowed for very little participation by other than the people who read their papers. Harold Weston made a token mention in his paper of the work done by INSEA and Edwin Ziegfeld. The focus of the meeting was on the professional artist and art works (museums, etc.).

Each work group was to report recommendations to the Commission. "The Visual Arts in the Creation" was the one we attended.

At least four-fifths of the workshop participants were practicing professional artists or museum people. They were primarily interested in furthering opportunities for inter-world exchange of art forms on this level. Mr. Harold Weston representing the Federation of Modern Painters and Sculptors was very insistent upon urging a larger allotment of UNESCO funds for such development. Mr. Henry Billings who is affiliated with the International Association of Plastic Arts also was very much in evidence in the discussion. Although early in the meeting the fourteen points which are basic in the UNESCO program for the Visual Arts were reviewed there seemed to be no time when the participating delegates were inclined to show any concern for the relationship of the professional painters and sculptors to the place of art education in the program.

On two occasions Mrs. Gratia Groves attempted to share some of the things which grew out of the International Art Conference which she attended this past summer. The group

seemed to have no particular interest in the points that she attempted to make. Very few of the participants were aware of the program being developed through INSEA. It would be well if we were alerted of the obvious need to clarify to the members of IAPA the program as it is envisioned by INSEA. In other words, we would hope that IAPA would not be inclined to disregard the significant contribution of INSEA.

Now that we have learned how UNESCO operates, we feel sure we can help the NAEA be more articulate in its relationship to UNESCO.

CORETTA MITCHELL  
EDWARD DAUTERICH  
GRATIA GROVES

## YOUTH CONFERENCE

The Joint Conference on Children and Youth held in Washington in December, was attended by Mr. Leroy Gaskins, Maryland art teacher, as a representative of the NAEA. One of the most significant points, according to Mr. Gaskins, was that made by Reverend Robert Snavel of New Jersey. He stated that the major problem of youth today is "The general lack of purpose that young people feel. They usually do not know what they stand for but they usually know what they are against. However, youth are way ahead of many adults on problems of human relations."

Dr. Lyle Ashby of the NEA pointed out that research shows our schools are doing a better job than some critics think. The teacher shortage, he believes, will get worse before it gets better. Federal aid may be the only solution to increasing teacher salaries so that we can meet this shortage.

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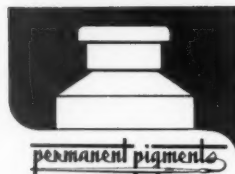
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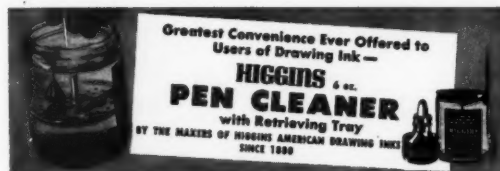
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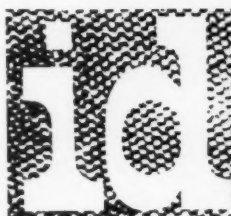


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